

Better Music in Churches

MORE ELABORATE SERVICES THE RULE
NOWADAYS IN AN EFFORT TO ATTRACT
PEOPLE TO THE SERVICES.

Tryouts of candidates for places in the choir of city churches have been going on since February 1. It is said that there will be fewer changes this year than usual. May 1 is the date when changes in the choir take effect.

There are always many candidates for the church choirs. Some unknown singers hope that they may thus find the opening they seek. Then there are regular choir singers. Choir singing is work that makes no strenuous demands upon strength and time and with it may be carried on concert work teaching, etc., for except in special instances there are only two rehearsals a week besides the Sunday services. It is true that the salaries compared with those paid to opera singers seem small, but they are in most cases as sure as the interest on Govern-

singer for operatic or musical comedy work is entirely different from that employed when the pupil is desirous to do oratorio, concert or church choir work. In the last case sight reading and the quality of voice that blends with others are desirable in singers. In fact this latter is so necessary that in trying a new voice the owner is usually invited to take part in at least one Sunday service.

"In training for opera the dramatic art is never lost sight of. Even in singing a hymn there is a tendency to 'act out' if one has been taught by the method employed by a Tetrazzini or a Mary Garden. That is not a method that appeals to the congregation accustomed to less spectacular ways."

One of the largest salaries ever paid to a church singer, it is learned, was that

paid to a soprano of experience and ability. One thousand dollars is looked upon as a large salary, from \$500 to \$750 as very fair, and there are some churches in the city which have good music and yet do not spend more than \$1,000 a year, depending on the voluntary work of a chorus for special occasions. As a general thing a quartet receiving very small salaries are singers who have not been able to place themselves elsewhere and prefer to take anything in the way of a place than to be left stranded. Not only is this better for the sake of the money and the practice, but it is well known that the fact of being out of employment for a year or two makes a singer more likely to accept again make application for a place, one of the first questions being in relation to the former employment, reason for leaving, etc.

The contracts between a church and a singer usually hold for a year. The majority of them allow the candidate a month's vacation. Many of the Presbyterian and Congregational churches combine during the hot weather months for services, both morning and evening, and the singers are allowed to substitute for each other during this time. The contracts usually call for so many services on Sundays and so many rehearsals in each week. When there is a chorus in addition to the quartet special services are taken care of by it.

Said the authority earlier quoted: "The musical service of the church is becoming more and more a matter of concern to those interested in keeping congregations faithful to the habit of churchgoing. Every year it is more elaborate and the requirements made of the singers are greater. All of this means that sermons and addresses are becoming less and less efficacious as a means of bringing people to church. The auto and its open air allurements is one of many causes which seem to hold good in winter as well as summer; the lack of respect for tradition in the rising generation is another. The music is one means of attracting such people to church."

There are many of the old school who deplore what they call the secularizing of the church services, and every addition to the musical programme, either in length or complication, is to them an orthodox blunder, to speak of it mildly. "The Sunday afternoon services which some of the churches offer come under this heading, according to such critics. One of the most elaborate of these is at St. Bartholomew's. The brick church is another church which has an elaborate musical programme. Its quartet is handsomely paid, does good work and all the members of the chorus receive fair salaries. In the well known chorus at the Church of the Heavenly Host there are no women voices, neither are there any at St. Thomas's or Grace Church."

"Grace Church has at the present time the best trained boy choir in the city. Its establishment, consisting of dormitories, music and sleeping rooms, in a word all the domestic equipment necessary, modelled on several celebrated choir schools abroad, is now completed. There the boys are housed and taught,



ARRIVING AND DEPARTING SOPRANOS.

harp, organ, chorus and quartet. At St. Bartholomew's the harp playing of Carl Schuetz is one of the musical attractions. The same is true of that of Miss Maud Morgan at Grace Church. Miss Morgan is paid by a bequest made by one of the congregation, Miss Camille Toulmin, who succeeded her father at the harp at St. Thomas's, is another notable performer.

The greater part of church music has been written to give the soprano an advantage over the other members of the quartet. In consequence she is usually better paid, although the tenor in some cases receives an equal amount.

The quartet at St. Bartholomew's consists of Miss Grace Kerns and Miss Pearl Benedict, soprano and alto; Messrs. Lambert Murphy and Frederick Weld, tenor and bass. In the same classification at the Brick Church are Mrs. Grace Kimball, Miss Grace Munson, Rosed Miller, Frank Croxson; organist, Clarence

WHAT WOMEN ARE DOING.

Mrs. Rose Terry of Klamath, Ore., is said to be the only woman in the country in active management of an electric lighting plant.

Sefora Diaz is the second wife of the President of Mexico and married him after he passed his fifty-second birthday. She is the daughter of Manuel Romero Rubia, a noted Mexican statesman, and is described as talented, cultured and beautiful.

Mrs. Antoinette D. Leach has been chosen president of the Bar Association of Sullivan county, Indiana. She is the only woman lawyer in her county. At the last election she was a candidate for the Legislature, believing that women were eligible for the office though not entitled to vote. She was not elected.

Miss Helen Farnsworth Mears of Oshkosh, Wis., has got the commission for a colossal figure to surmount the State Capitol dome at Madison, Wis. The figure is to be in bronze and sixteen feet high.

Mrs. Lawrence Fiedler has been sent to the United States by the French Government to study the school system, the fight against tuberculosis, the relations of labor and capital, our industrial training schools and the organizations of our army and navy. Mrs. Fiedler thinks that she will require at least ten years to complete her task and is sure she will not be homesick during that time. After spending three years in the work she asserts that the most marked characteristic of the French people is their idealism. Throughout the country and in every field she finds them striving for perfection. Mrs. Fiedler was one of the delegates sent by France to the tuberculosis conference in Washington.

Mrs. O. H. P. Belmont is receiving more applications for admission to her farm school for women at Hempstead, L. I., than she can grant. One hundred acres has just been offered by a woman to the Government of Argentina to be used as a school for the mountain boys founded by a woman, almost as poor as the boys. Although it has been in operation less than fifteen years it is a flourishing institution.

Miss Fay Foster of Missouri has just won the second prize in a contest for the best waltz offered by a weekly paper of Berlin, Germany. The prize was \$500. There were more than 2,400 contestants and the first and third prizes were won by well known German musicians. Pictures of the three prize winners were exhibited in the window of the newspaper office and because of Miss Foster's attractive appearance she is said to be receiving many offers of marriage.

Mrs. Charles Park of Boston has received a letter from the Secretary of State of Colorado saying that 90 per cent. of the women in his State register and about 73 per cent. vote. The Secretary of State of Wyoming writes that 90 per cent. of the women of Wyoming vote. The Chief Justice of the Supreme Court of Idaho and all his Associate Justices have published a signed letter to the effect that the large vote polled by the women of their State proves that they take a lively interest in politics. In Australia at the recent elections more than 400,000 women voted as against 400,000 men. In New Zealand at the first election after the granting of equal suffrage 109,461 women out of a colony of 139,918 cast their ballot, and the proportion has been increasing ever since.

Connecticut is to have its first woman's college. This college is to be located at New London and the necessary money, with part of the land, has been donated. The college grounds will cover 240 acres, which first have been given by Mrs. Harriet A. Allen. Mrs. Mary Turner, 90 years old, gave \$1,000, while a poor woman, though her husband is out of work, declaring that she had lost a great opportunity through lack of education, sent in a subscription of \$1. The business men of New London made a ten days campaign for the purpose of raising \$100,000. When all contributions were turned over to the foundation committee it was discovered that \$134,000 had been raised. During the last days campaign the girls of the Manual Training School furnished a lunch every day at campaign headquarters to the committee who were working for the college. In the parade by which the citizens of New London celebrated the event the wife of the Mayor walked at his side, followed by the leading men and women of the city, each hand every one carrying a lighted torch.

Miss Frances Wilson, who has just passed her twelfth birthday, received the special prize for the ears of corn which she exhibited at the Frisby Farmers Institute recently held in Edgerton, Mo. Miss Wilson planted and cultivated the corn entirely by herself.

The second International Congress of Child Welfare will be held in Washington, D. C., April 26 to May 2, under the auspices of the Congress of Mothers. The general subject under consideration will be "The Duty of Home, School, Church and State to the Children." In the future February 17 will be observed by the National Congress of Mothers as founders day, each affiliated organization to observe the day in its own way. This observance will be in honor of the two founders, Mrs. Theodore W. Birney and Mrs. Phoebe Hearst. Mrs. Birney uttered the first public word in favor of organized motherhood in this country at Chautauque in 1890. She next presented the matter at the General Federation of Women's Clubs in her native State, Georgia, in 1897. Mrs. Birney's death occurred in 1903.

Miss Ellen La Motte was appointed a tuberculosis nurse in Baltimore five years ago. When the work was taken over by the city health department she was made nurse in charge. She has four nurses under her direction, who make about 200 visits a day. The work is thorough as well as extensive. Miss La Motte is a graduate of Johns Hopkins Training School for Nurses.

Uses for Potash Salts.
From the Chicago Tribune.
Potash salts of many kinds were imported into the United States from Germany last year and to the value of \$11,000,000. Yet as the supply is so limited it is estimated that at the present rate of demand upon the great potash beds at Strassfurt the supply ought to last for 80,000 years. The potash salts are used for many purposes in this country—in gold mining, glass-making, soap-making, bleaching, dyeing, in the manufacture of soda, in the manufacture of explosives and for fertilizers. In recent years there have been attempts to discover potash in paying quantities in the Western desert portions of the United States. Quantities of the mineral have been found in rocks and in some of the dried beds of desert lakes.

Good Winter for Rabbit Hunters.
Genoa Correspondence Rochester Post Express.
This winter will go down as a record breaking season for rabbit hunters. For the first time in a number of years the use of ferrets was allowed.

Nellie Swart of Groveland leads this locality for the number of rabbits secured. He lives in a rabbit-infested neighborhood and secured a more or less regular supply of a mile of his house. He killed over a hundred and then was compelled to destroy the surplus. He had become such a monomaniac that he and his friends could not get on with him. He was finally shot by a neighbor, but the sports before he last shot for the same reason as Swart.

Here Are Talking Pictures

TRIED IN PENNSYLVANIA, THEN
BROUGHT TO NEW YORK.

The stage in the little five cent moving picture theatre into which the usual afternoon audience had begun to drift slowly was just big enough for the three chairs necessary for the members of the company. Only a few feet in front of the chairs was the sheet on which the moving picture machine was now making a great circle of light. The stage behind the curtain was strewn with rubbish.

It was the usual type of cheap moving picture theatre on the West Side; a gilded box office outside, inside a large room almost bare but for the chairs and the white sheet at the further end. As the piano player began to beat out the preliminary ragtime overture the company appeared, coming through a "side door" which led out into an arcade.

First came the ex-vaudeville star and manager of the company, a rather large woman who possibly belonged to the Mrs. Leslie Carter type when younger. She explained that she had only to run across the street from her flat and therefore hadn't dressed up at all, but had simply thrown on an ulster. A tall, rather attenuated man who talked with a decidedly English stage accent and looked as if he had played heavy tragedy parts once was next to appear. Without saying a word he climbed up the little steps to the platform behind the curtain and took his seat with an oh, have I got to do it again expression. Just at the last minute the third member of the company appeared. He was a younger man, rather nattily dressed and looking like a real actor.

"Guess they're about ready, boys," remarked the former vaudeville star as he climbed up on the platform rather ponderously. Picking his way over the rubbish heap he took his seat in the largest of the three wooden chairs ranged behind the curtain. It held her comfortably, but that was all. The ex-vaudeville star, it was plain, had begun to lose her figure, and also her former agility. You began to see the reason for her present occupation.

Just as she got seated the piano player in front of the sheet gave a final bang as the windup of his ragtime piece started some soft, slow music. The machine at the other end of the hall began to sputter and the light to flicker fitfully on the sheet, so you knew the show was about to commence. "The Gallant Drummer" suddenly stared at you from the curtain and you heard the audience on the other side of it give a gurgle of delight.

"Remember it, I hope, boys," said the ex-vaudeville star cheerfully, getting up for a second to throw off her ulster. "My, but it's hot back here." There was no doubt that it was hot. In the gloom you could just discern the ex-tragedian moving his face with his hands. All he had had his eyes fixed intently on the curtain in front, waiting for their cues. All three had something of a strained look as they waited. Evidently their occupation was not altogether easy.

Bang! went the ragtime man in front, and the curtain, swaying slowly in a gentle breeze, suddenly took on animation. It was a hotel office. A clerk stood behind the desk. Bellboys appeared and disappeared. The door opened and guests began to arrive from the bus. "A room and a bath, please. I don't want to go above the third story." You jumped. It was the man right beside you sitting there in the dim light that came through the curtain, the former tragedian, who had spoken. All the time his eyes closely followed the action of the arriving guest whose lips you noticed moving.

"Guess this will fix you up all right, Front!" The smaller man sitting next to the ex-vaudeville star was doing the talking for the hotel clerk, speaking in a loud voice and distinctly so that his words would be heard by the audience. It was coming from the pictures the audience, sitting there in the dark, you noted the door of the hotel office open again. This time a woman rushed in breathlessly, carrying a hat and a bag. "I want a bedroom and sitting room, and please see that I get my trunk at once. And oh, by the way, where's the mail? I'm expecting a letter, a very important letter."

It was the ex-vaudeville star who rattled this off as easily as if she had been taking the part in a real comedy with a Broadway audience hanging on her heels across the footlights. Now they were all talking. Other women came in and talked to the hotel clerk. Some of them were young girls and others older. The woman who had been on the real stage never faltered, taking part after part as they appeared and changing her voice to suit the different ages, now raising it to a high girlish pitch, now imitating the quavering tones of a querulous old woman.

It was evident that she had done some hard training for this. The more she did the same thing the more it did not seem to get harder. Both of them sat in their chairs, rigidly erect and alert, the strain showing on their faces. The former actress took it more easily, leaning back in her chair, but always with her eyes glued to the curtain, where the pictures flickered drearily at times.

For five minutes the hotel scene went on, while beads of perspiration rolled down the faces of the members of the company speaking for the pictures. Then there was a final sputter and the curtain was blank again. Somewhere beside you in the dark you heard a single expressive word of relief.

"Gosh, but that was a bit stiff!" some one murmured. Turning around you saw it was one of the three members of the company. "It's always tough when there are so many characters. Keeps you on the jump. I think I get a rest in this next though the curtain has become animated. This time it was a railroad station.

The drummer had come to say good-by to the girl of the theatrical company who had met in the hotel. The head of the talking picture company behind the sheet, she of the porphy frame and the interesting past, all of a sudden began to talk again.

The girl in the picture was broke, it appeared. The company busted and she hadn't the fare home. You saw the drummer appear on the platform and his lips began to move and that was the signal for the tragedian to talk. Pretty soon the ex-actress and the ex-tragedian were shooting out rapid fire sentences at the curtain.

"I'm awfully sorry you're going home." "Are you really? Now isn't that sweet of you. Do you know I've lost my purse?" "Can't I lend you some money?" "And so it went. From the front came the strange sounds made by a moving picture audience as it follows the story of the film. Occasionally one of the company behind the sheet got off something funny. In the strange filtered light behind the sheet it sounded rather queer when the latter would come back, showing that the audience had caught the joke just as if the picture had said it. At times the words were considerably behind the figures on the figures on the sheet, but even then it seemed near enough to the reality to entertain the crowd.

When the last scene was over the two men jumped up and hurried out. Their woman partner took it more leisurely. "Like it?" she said, as she put on her ulster. "Talking pictures, we call it. No, it's not altogether new. I've been doing it for several years in Pennsylvania and there are a few others here, I believe. "Seems quite a change from Broadway and the real thing, but I'm making money for the first time in my life got something in the bank. What's more, I'm actually keeping house right across the street. You see there's an hour between our acts and then I just run home. "I'm sorry you haven't a green room to receive company in," she went on with a laugh. "I think talking pictures are going to be more popular, for we're doing very well here and have been here quite a while."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

of you. Do you know I've lost my purse?" "Can't I lend you some money?" "And so it went. From the front came the strange sounds made by a moving picture audience as it follows the story of the film. Occasionally one of the company behind the sheet got off something funny. In the strange filtered light behind the sheet it sounded rather queer when the latter would come back, showing that the audience had caught the joke just as if the picture had said it. At times the words were considerably behind the figures on the figures on the sheet, but even then it seemed near enough to the reality to entertain the crowd.

When the last scene was over the two men jumped up and hurried out. Their woman partner took it more leisurely. "Like it?" she said, as she put on her ulster. "Talking pictures, we call it. No, it's not altogether new. I've been doing it for several years in Pennsylvania and there are a few others here, I believe. "Seems quite a change from Broadway and the real thing, but I'm making money for the first time in my life got something in the bank. What's more, I'm actually keeping house right across the street. You see there's an hour between our acts and then I just run home. "I'm sorry you haven't a green room to receive company in," she went on with a laugh. "I think talking pictures are going to be more popular, for we're doing very well here and have been here quite a while."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."

"I got the idea first right here in New York, and then I went to Pennsylvania and got together my company and went from place to place for a while. Now I'm back in New York, but most of my friends of course don't know what I'm doing. "How do we do it? Well, it seems hard, but really it isn't so hard as it looks. "We have rehearsals. That is, we see the pictures just once before the show and then the women's parts and sometimes we make up what we are going to say. That picture you just saw we never had seen before to-day. "I've made a study of the lip language and I can tell what the people in the picture are saying, for you know the people who did this before the camera really say something so that their lips will move right in the pictures. That gives us our cue. "At first I started in to write out the parts, but that was too difficult. And there wasn't time to memorize them properly. I found it was better just to see the pictures and make up things to go with them as you go along. I take all the women's parts and sometimes they keep me pretty busy. It beats a photograph anyway. Of course Mr. Edison says that he will soon make the pictures talk, but I doubt if he'll ever see the picture once before and know a little bit of what it's coming. "The piano player out in front had begun to play the ragtime piece, and the picture was another set of pictures, only these were not going to talk. "Guess I'll run across the street to my flat," remarked the former vaudeville star. "You might say talking pictures make you tired."